



MUSIC MOTIONS

MUSIC **ZAPS**TM

Music Motions: A Historical Archive (1984-1987)

Table of Contents

Narrative Summary

Appendix A - Trade Documentation

Appendix B - Media Kit

1 . Overview

Music Motions was an American film production and theatrical distribution company that specialized in 35mm music shorts - marketed as *Music Zaps* - for commercial movie theaters between 1984 and 1987. The business model positioned music videos as short-form theatrical entertainment rather than as television programming, and promoted collaboration between record companies, exhibitors, and national advertisers.

Music Motions was co-founded by Tom Hayes, who oversaw production management, theatrical distribution strategy, and the company's 35mm mastering workflows.

Unlike competing distributors at the time, Music Motions required that all productions be originally shot on film to ensure proper 35mm exhibition quality and to meet the technical standards expected by theater owners.

II. Origins and Development

The first made-for-theater Music Zap was Carly Simon's "It Happens Every Day," produced and distributed by Music Motions. On April 24, 1984, the Music Zap format was presented to more than 300 exhibitors at the National Association of Theater Owners (NATO) Show South convention in Point Clear, Alabama. The presentation led 60 theaters to rent the short for exhibition in Alabama on programs featuring *Indiana Jones and the Temple of Doom*, *Gremlins*, *Ghostbusters*, and *The Karate Kid*. The short later had its official premiere at the Oaks Bluff Cinema on Martha's Vineyard on June 29, 1984, which was covered by the national entertainment television news program *Entertainment Tonight*.

Following the Carly Simon release, Music Motions expanded its catalog to include Twisted Sister's "We're Not Gonna Take It," Jermaine Jackson's "Dynamite," Kool & the Gang's "Misled," Rick Springfield's "Bop 'Til You Drop," Sade's "Smooth Operator," Barbra Streisand's "Emotion," and Ricky Skaggs' "Country Boy."

Each Music Zap distribution was positioned as a cross-promotion tool between record companies and theater owners: labels benefited from increased retail visibility, while exhibitors used the shorts as value-added programming to help attract audiences.

III. National Expansion and Media Coverage

During 1984-85, Music Motions received regular coverage in *Billboard*, *Variety*, *Film Journal*, *Boxoffice*, *Cashbox*, and *Advertising Age*. Promotional materials for exhibitors included one-sheets, ad slicks, press releases, radio-tie-ins, and localized outreach to record stores. On June 7, 1985, a coordinated test program launched in 130 theaters across major markets, including New York, Los Angeles, Atlanta, San Francisco, Dallas, Nashville, the Carolinas, and Arizona. Music Zaps appeared ahead of summer features such as *Rambo*, *A View to a Kill*, *The Goonies*, and *Perfect*.

IV. “Dancing in the Street” and Peak Distribution

Music Motions’ national exposure led to its nomination as the theatrical distributor for the Official Live Aid video, “*Dancing in the Street*,” performed by David Bowie and Mick Jagger. Sponsored by Eastman Kodak, the short was distributed to 5,000 screens - nearly 25% of all U.S. theaters - across circuits including Plitt Theatres, Cinemette, Marcus, Stewart & Everett, Commonwealth, Larry Moyer, Fox Theatre Management, and Circle Theatres.

Coverage in *Billboard*, *Variety*, and *Advertising Age* emphasized the unusual scale of the rollout and the speed at which prints were duplicated and shipped for coordinated nationwide exhibition.

V. Later Releases and Shift in Model

Following the success of “*Dancing in the Street*,” Music Motions handled a second Kodak-sponsored theatrical release: Cyndi Lauper’s “*True Colors*.” This program covered 1,000 screens and concluded with a 30-second Kodak commercial attached to the end of the Music Zap.

By late 1986, exhibitor enthusiasm began to decline as theater owners increasingly viewed sponsored music shorts as equivalent to on-screen advertising rather than as added theatrical entertainment. As a result, nationwide sponsorships became difficult, leaving record companies to support much smaller, top-ten-market-only releases. These reduced placements were insufficient to support the company’s operating model.

Additional Music Zaps during this period included A-ha’s “*Take On Me*,” The Rolling Stones’ “*Harlem Shuffle*,” and The Lover Speaks’ “*No More I Love You’s*.”

VI. Conclusion

By 1987, the combination of reduced distributor sponsorship, shifting exhibitor preferences, and the increasing dominance of television and cable outlets for music-video promotion led Music Motions to cease operations. Although short-lived, the company played a unique role in the experimental period when music videos briefly crossed into mainstream theatrical exhibition.

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PREDICT 6-8% TV NET SALES RISE

Lloyd's Pays Top Claim Of \$1.4-Mil For Caron Injury

A claim of \$1,417,000, believed to be the highest in legit theater history, has been paid by Lloyds of London for the closing last spring of the touring production of "On Your Toes," starring Leslie Caron. The show folded in Houston after the dancer-singer was injured during a performance. Caron previously had sustained a cracked rib in the show.

Caron's injury, diagnosed as a torn adductor muscle in her hip, required about four-six weeks of rest, and then would not permit her to dance more than four or possibly six performances a week.

The producers, Zev Bufman, James Nederlander and Pace Theatricals, were unable to get a replacement of comparable boxoffice (Continued on page 96)

Other Blank Ammo Injuries Revealed Since Hexum Death

By DAVID ROBB
Hollywood, Oct. 30.

Two crew members on the set of "Cover Up" had received "very minor injuries" from blanks fired during the filming of the tv series only months before the accidental shooting death of actor Jon-Erik Hexum, *Variety* has learned.

Both incidents, sources say, resulted when debris (known in the special-effects trade as "the wad") discharged by blank-loaded guns inadvertently struck the crew members.

One of those crew members, sources say, was "stung" during the (Continued on page 88)

'Happy Hour' Soon To Be Happy Memory In Bay State Bars

Boston, Oct. 30.
"Drinks for the house" and "drinks compliments of the bartender or a friend" will soon be outlawed phrases in Massachusetts, along with containers holding more than 16 ounces of beer, as regulations to end "happy hours" move (Continued on page 110)

NOT BAD AFTER OLYMPIC-AND-ELECTION YEAR

By JACK LOFTUS

With each of the three television networks tallying up record or near-record primetime sales revenues for 1984, those double-digit numbers will be only a memory in 1985 when sales forecasters are predicting more modest increases in the 6-8% range.

But that's 6-8% over an Olympic year that saw some \$645,000,000 in sales come into ABC alone for both the Winter and Summer Games along with a slew of political blubs.

Network revenues for CBS will probably be up 14-15% for '84, about the same for NBC, but up a whopping 30% for ABC (obviously inflated due to the Olympics).

With the scaleback in network-sales predictions comes the usual moaning over budget cuts — particularly in news and sports — along with some internal grumblings that these initial sales projections are artificially low in order to make the sales types look good later on when the numbers go up.

Meanwhile, the various operating units already have begun cutting back, particularly in news where staffs were increased to cover the primaries and election campaigns. There's also been some close-to-the-bone cutting at ABC and NBC. (CBS went through its agony last

year.)

Lower costs for college football will help some, but most other "rights" costs have been locked in for some time, so all three webs are going to have to scale down in other ways.

As for the respective entertainment divisions, they continue to rely more on tv made-for than theatricals and hope cost increases can be kept under 10%.

In terms of fourth-quarter dollars — a quarter which started out with dire predictions — it now looks like it will turn in a respectable 8.3% (Continued on page 88)

New Legit Plan: Seating Limit For Union Reductions

By RICHARD HUMMLER

At a time when the production cost of straight plays on Broadway is pushing ever nearer to the \$1,000,000 mark, Morton Gottlieb is about to demonstrate that a play can be done on Broadway for less — a lot less in the case of "Dancing In The End Zone," a play by Bill Davis which Gottlieb will produce early in 1985 at a cost of \$450,000.

Under a special arrangement with the legit guilds and craft unions, Gottlieb is preparing to arbitrarily limit the capacity and grossing potential of his show at the Ritz Theatre, N.Y. "Dancing" will sell only 499 of the 548 orchestra seats in the Ritz and close off the balcony, making it in effect a "middle theater" inside what is a conventional-capacity (Continued on page 96)

Music Hall Breaks B.O. Records Via Its New Headliner Policy

By JOE COHEN

The Radio City Music Hall is consistently breaking records with its roster of headliners. Barry Manilow, who started an engagement Tuesday (30) through Nov. 11 has come up with an astounding take of \$1,886,850 that exceeds the previous record held by Diana Ross, who took in \$1,557,550, and also of Liberace, who put the counting room on overtime with \$1,655,331. Manilow's stint was originally scheduled for Oct. 31-Nov. 8, but (Continued on page 108)

Berlin Fest Director Mugged In Istanbul, See Political Implications

Berlin, Oct. 30.
Moritz de Hadeln, director of the Berlin Film Festival, is recuperating at home in Switzerland after being attacked by three men while visiting Istanbul on a film-scouting mission. The attack, which occurred on Oct. 22, took place in the early evening on a main thoroughfare, and left De Hadeln with a head injury (Continued on page 48)

MUSIC VIDEOS ON MOVIE SCREENS

CARLY SIMON
"IT HAPPENS EVERYDAY"
WARNER BROS. RECORDS
Directed by MICHAEL OBLowitz

JULIAN LENNON
"VALOTTE" ATLANTIC RECORDS
Directed by SAM PECKINPAH

I AM SIAM
"TALK TO ME" COLUMBIA RECORDS
Directed by RAY GUERRA

JERMAINE JACKSON
"DYNAMITE" ARISTA RECORDS
Directed by BOB GIRALDI

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75TH ANNIVERSARY-GREATER UNION ORGANISATION

(Starts on page 47)

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PIRACY WAR: SLOW-WIN SITUATION

Lux & French Govt. Leaders Plan TV Talks

By JACK MONET

Paris, Nov. 12.

Luxembourg Prime Minister Jacques Santer is scheduled to meet French President François Mitterrand in Paris this week for what looks like a last-ditch effort to get the Compagnie Luxembourgeoise de Télédiffusion (CLT/RTL) aboard Gallic direct broadcasting satellite and private tv web projects.

Santer's visit will focus on wide-ranging talks on European issues to prepare a Common Market summit in the Grand Duchy Dec. 2-3.

Santer made a veiled threat Friday (8) on commercial radio station RTL (audience leader in France), seeing jeopardy for a "long tradition of cooperation" between (Continued on page 124)

Allow Cable Hookup Of Western TV In East German Burg

By HAZEL GUILD

Frankfurt, Nov. 12.

East Germany, which has long frowned on its residents viewing the "decadent" tv programming from West Germany, has taken a new turn.

In the far east zone, around Dresden, where it was impossible to pick up West German tv signals, East German villagers are being offered the chance to hook up on satellite-fed master antennas or on cable tv, so they can bring in the First and (Continued on page 124)

U.S. VCR Retail Sales Up Socko 55% In '85

Sales of videocassette recorders to U.S. retailers in October continued the blistering pace the industry has become accustomed to in '85.

Indeed, sales for the month were 44.7% ahead of figures for the same period last year, the year-to-date tally was up a strong 55.1% compared to '84.

VCR sales in October, according to the Electronic Industries Assn.'s Consumer Electronics Group, also broke the million-unit mark — 1.1 million (Continued on page 134)

NEWER TECHNOLOGIES OFFSET MPAA GAINS

BY TOM BIERBAUM

Hollywood, Nov. 12.

The worldwide toll for videopiracy in 1985 will probably add up to about \$1-billion, according to the Film Security Office of the Motion Picture Assn. of America. It's a good-news-bad-news situation — that \$1-billion estimate has remained constant over the past few years, so while the problem's not getting worse, it's also not getting better.

Richard Bloeser, director of the Film Security Office, USA, says that for every advance the MPAA is able to make against piracy, there always seems to be some new tech-

nological force that assists the pirates and offsets the advance.

Currently the forces that are keeping piracy at the \$1-billion-a-year rate are headed by the rapid increase in the number of video stores domestically, the explosive growth of VCR penetrations in new markets where copyrighted product is often not yet available and the rapid spread of unauthorized exhibition of videocassettes and satellite-delivered signals in bars, motels and restaurants, Bloeser said.

The growth in the number of video stores contributes to piracy because a certain percentage of those stores

(the Film Security Office estimates 5-10%) illegally duplicate copies of their tapes, according to Bloeser.

With roughly 20,000 vidstores in the country, that implies 1,000 to 2,000 stores are duping illegally. Bloeser notes that in the first 10 months of '85, about 1,200 illegally copied tapes have been purchased from vidstores, and about 30,000 have been collected in 40-50 raids.

In all of '84 about 14,000 illegal tapes were seized in 52 raids.

The international piracy problem also is aggravated when VCR penetration begins to climb in new (Continued on page 133)

Canada Mulls Open Border; Labels See Red

By KEN TERRY

Free trade discussions that began a month ago between the U.S. and Canada are arousing considerable opposition in the Canadian record business.

Brian Robertson, prexy of the Canadian Recording Industry Assn., states, "If there's an open border, you can close down the Canadian branches of multinational record labels and run them out of New York, and there would be doubts about the viability of the Canadian record industry ... With free trade, we'd just be another U.S. market."

Robertson argues that, without separate Canadian licensing deals, there would be no incentive for the majors to keep operating the re- (Continued on page 124)

France's Military Up To Old Tricks By Banning News

Paris, Nov. 12.

Gamma-TV, the Paris-based newsfilm agency, says it was a victim of French military dirty tricks during last month's efforts to cover Greenpeace activities in the South Pacific.

The flap represents still another conflict between journalists and the military.

State wire agency Agence France-Presse and print daily Le Monde are partners in Gamma-TV. Government (Continued on page 134)

Alleged Anti-Semitic Play Gets Hook In Frankfurt

Frankfurt, Nov. 12.

Following weeks of heated controversy, Frankfurt municipal theater general manager Guenther Ruehle decided Monday (11) to cancel "The Garbage, The City And Death," a play written in 1975 by the late Rainer Werner Fassbinder, which is said to include anti-Semitic passages.

Ruehle's decision followed stormy protests in Germany and other countries, condemning and, in some (Continued on page 125)

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Thank You

We would like to thank the following for making the theatrical distribution of David Bowie and M. P. J. / Mick Jagger "Dancing In The Street" video to millions of music lovers around the world.

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INDIES IN STRONG PRODUCTION COMEBACK

17-Year Indie Production Pulse

(Based on indie-made features which received MPAA film ratings).

12 Mos. ended May 31	Indie** Sources	All*** Sources	Indie Share
1969*	30	277	10.8%
1970	133	410	32.4%
1971	246	505	48.7%
1972	239	490	48.8%
1973	294	542	54.2%
1974	357	557	64.1%
1975	292	449	65.0%
1976	312	462	67.5%
1977	299	425	70.4%
1978	225	343	65.6%
1979	189	337	56.1%
1980	205	342	59.9%
1981	171	312	54.8%
1982	192	349	55.0%
1983	154	315	48.9%
1984	144	311	46.3%
1985	170	320	53.1%

Notes: * — Data for 1969 only for seven months, since ratings system began Nov. 1, 1968.

** — Excludes production for major companies by affiliated indie units, also films acquired via negative pickup and other deals at various stages of production. However, includes many films later acquired for release by MPAA and other prominent distributors.

*** — Includes films from indies plus MPAA firms, Disney Prods., Orion (Filmways/AIP) and their affiliates.

Source: MPAA data, updated and arranged by *Daily Variety*.

130 Firstrun Screens Now Testing Music Videos Ahead of Feature

More than 130 firstrun screens in 26 key U.S. markets have been signed up by a New York-based distributor of contemporary music clips for a month-long test measuring the effectiveness of an intensive campaign cross-promoting records and films.

On June 7, 132 screens operated by circuits as well as indie exhibs began unspooling one of five pop/rock shorts, supplied in 35mm Dolby prints by Music Motions in Gotham, ahead of major summer releases such as "Rambo," "A View To A Kill," "The Goonies" and "Perfect."

Per prez Tom Hayes, Music Motions acquires short music videos that were shot on 35mm film and distributes the prints to movie theaters as a promotion. Included in the current test batch are Sade's "Smooth Operator," the single from the artist's platinum album; Kool & The Gang's "Misled," Ricky Skaggs' "Country Boy," Barbra Streisand's "Emotion" and Rick Springfield's "Bob Til You Drop."

Execs at Music Motions, some of whom once worked at MTV, acknowledge their primary aim is to heighten visibility for the music clips, presumably a direct boost to record sales. But they wouldn't have been able to enlist the exhibition industry's participation if the door to profits didn't swing both ways.

Radios Promos

Given the clip distrib's modus operandi, theater owners are in line for loads of free publicity. Theaters and their program of clip and feature are mentioned on local FM contemporary hit radio stations enlisted by Music Motions. Participating local record stores post similar information directing their customers to the theaters.

Pam Henning, firm's advertising and promotion v.p., said the test is intended to "get the theater's staff used to the program" and to put the promotional tricks through a dry run.

Besides the radio and record retail

tie-ins, the company provides theaters with materials such as decals, buttons, ad slicks, stills, posters, patron response cards and press releases with blanks for specific market info.

The 132 screens in the test represent a geographic and demographic cross-section of the 2,000 screens which Hayes said are "willing and

(Continued on page 38)

TREND REVERSED WITH 170 FILMS

By TODD MCCARTHY

Hollywood, June 18.

After a steep two-year decline, independent motion pictures' share of the total American film market rebounded strongly over the last 12 months.

In the year ending May 31, indie producers and distributors issued 170 films, up markedly from last year's 14-year low of 144 pics and the previous year's 154.

Healthy performance meant that indies once again returned to their customary share of more than 50% of all pictures rated by the Motion Picture Assn. of America.

During the past year, indies accounted for 53.1% of all films rated. From 1973-82, indies were responsible for anywhere from 54-70% of all pics given ratings, while over the past two years they declined to occupy a 46-49% share.

Part of the indie increase can be attributed to the fact that Cannon Films, leader among all the companies with 19 pics has fully returned to the indie fold after having had most of its films last year released by MGM/UA.

Cannon and the runnerup, New World, which led the field a year ago, together accounted for 37 titles, and not in recent memory have there been two indie companies so active in a given year.

Ranking third and fourth among indie distributors were two standbys, the Samuel Goldwyn Co. and New Line Cinema, with 10 and eight pictures, respectively.

Next two companies in line, how-

(Continued on page 31)

Show East Not Taking A Stand On Blindbid Issue, Topper Sez

Mull Teletronics Sale

VCA/Technicolor has retained Bear Stearns & Co. to explore the possible sale of its Teletronics unit, the major videotape production and postproduction facility founded in Gotham in 1968. VCA/T said it took the action as a result of frequent inquiries by outside interests.

Sale of Teletronics, VCA said, would be consistent with management's efforts to focus the company's resources on videocassette duplication, its basic business.

Student Pic Awards Given In Hollywood

Hollywood, June 18.

Winners of the 12th annual Student Film Awards received honors Sunday (16) evening at the Academy of Motion Picture Arts & Sciences.

William G. Kopp, a student at California Institute of the Arts and a winner last year, won the animation achievement award for "Observational Hazard."

Robert Henson and Doron Schlair from New York U. took the documentary achievement award for "Burley: Growing Tobacco In America."

Camille Thomasson from the School of Cinema/Television at the U. of Southern California won the dramatic achievement award for "Heroes."

Two documentary merit awards were voted, to Kathryn Johnston and Iain C. Stoble from the U. of

(Continued on page 31)

Dispelling a perception voiced by major distribution execs that could preclude studio participation, the main organizer of the first Show East, set for Oct. 9-11 in Atlantic City, denied the newest exhibitor confab is designed to mobilize support for banning blindbidding in New Jersey.

"We're not bringing that into it at all. (Show East) is not a forum for that at all," vouched Montclair, N.J. theaterowner Paul Petersen, head of the state's National Assn. of Theater Owners affiliate. Exhibition and its lobbying forces have been pushing for an anti-blindbidding law in the Garden State since the late 1970s.

In Hollywood, a major film company exec who is a regular at the national and regional exhibitor conventions said his company would skip Atlantic City because of Show East's purported raison d'etre. Although distribution execs at two other studios hadn't heard of the blindbid issue vis-a-vis Show East, a Paramount sales exec said, "I wouldn't put it past them."

Petersen, who is launching Show East in order to lay the groundwork for an event similar to Sho-West, theorized that distribution's concern about a convention slant toward blindbidding legislation started a few months back when he said Motion Picture Assn. of America prez Jack Valenti wasn't going to be invited because he might lobby against the New Jersey bill.

"We didn't want to get into either side of the issue," Petersen said, adding that bills to outlaw blindbidding are in the hopper in both the state senate and assembly.

The agenda for the maiden convention at Resorts Intl. in Atlantic City is gradually falling into place, Petersen said. First night, Oct. 9, a premiere of a major film and a pour is scheduled.

Oct. 10 will be a day for business sessions, focusing on issues such as advertising. Organizers are also planning a banking panel, Petersen said, while sponsorship of feeds and

(Continued on page 40)

Showbiz Expo Striving To Broaden Its Appeal

Hollywood, June 18.

A closed-door symposium of top-level entertainment company execs and an address on the industry's role in the California economy will mark Showbiz Expo '85's shift away from exclusive showcasing of computer software for all phases of the business toward a more traditional trade forum.

The symposium, hosted by Financial and Administrative Management Executives in Entertainment (FAME), will kick off the three-day event in Santa Monica June 27. Groomed as a "summit meeting" of execs, the three-hour session will invite expo registrants to expound on business issues ranging from advertising budgets to profit participation/reporting.

To enable speakers as well as moderators to speak frankly on a variety of touchy, if not incendiary, issues such as residuals and distribution accounting, Showbiz Expo officials said the FAME game will be closed to the press and tape recording/transcription plans will be omitted.

A three-pronged address on the film, video and music industry's "image" in the state June 28 will start with California Film Office director Lisa Rawlins talking about the sometimes-fragile bond between Hollywood and communities serving as locations.

While Showbiz Expo organizers might hope for controversy, the Film Office said Rawlins is not going to blast anyone in the industry for "trampling on somebody's daisies." Instead she'll focus on the office's role as an "ombudsman" and facilitator between locations and production companies.

Rawlins' talk will be supplemented by UCLA urban planning prof Susan Christopherson, who will discuss the economic effects of runaway production and compare the industry with other U.S. industries, and human resources consultant Bob Proctor.

Transition Event

As the transition event between their Micro(computer) Show last year and the planned 1986 event equally devoted to business and computers co-organizer Bob Lasiewicz said Showbiz Expo '85's agenda breaks down to one-third business-related topics and two-thirds technology-related affairs.

Some 82 vendors have reserved exhibition space at the Santa Monica Civic Auditorium (95 would be a sellout at \$10 per square foot, according to the organizers). Over two dozen software demonstrations (each about 40 minutes) can be viewed on a 20-foot video projection system through the course of the expo.

One such demo will illustrate a

budget-scheduling software program from producer-director Michael Crichton's firm, Company-C. Crichton, who developed the program for himself and then marketing it for the industry, also happens to be the expo's keynote speaker at the opening day luncheon.

Proctor, a former human resources executive at Paramount, foresees a lively dose of industry interest in the move to personal computer use in studio offices. The shift to desktop brains is less expensive, he said, and it enables office managers to make their own choices rather than having to rely on the studio's data processing department.

Lasiewicz and coorganizer Nalini Kouwenhoven gave some samples of the expo's showcasing of database systems applicable to all corners of the industry. One is for concert promoters and booking agents who can receive info on nationwide venues and availabilities. Another lists cast and credits of all sorts of product and programs, as well as availability of literary properties.

Locations Bank

And yet another database system will enable location scouts to punch into a computer roster of locations around the country. This system will enlist the help of film commissioners, who will ostensibly have terminals in their offices in order to

(Continued on page 26)

Goodson Theater Ready For Tuesday Christening

New York City Mayor Edward I. Koch, cultural commissioner Bess Myerson and tv pioneer Mark Goodson will join Tuesday (25) for the christening of the recently upgraded screening room at the Dept. of Cultural Affairs building on Columbus Circle.

The chamber, equipped with state-of-the-art film and video projection gear for up to 154 viewers, is named the Mark Goodson Theater after the man who put up the \$200,000 for the renovation. The 2 Columbus Circle structure, incidentally, was a gift to the city from Gulf & Western, Paramount parent situated across the circle.

Preston Robert Tisch, Loews Corp. chief and chairman of the N.Y. convention and Visitor's Bureau, and Patricia Reed Scott, director of Mayor's Office of Film, Theater and Broadcasting, are also co-hosting the ribbon-cutting. Ruth Burell-Brown is handling room's booking inquiries.

Foreign Sales Agents

(Continued from page 5)

offices and Beverly Hills homes. Others, by Hollywood standards, made "a good living."

Hollywood became their mecca. That's where the indie producers made their pictures. That's where the deals were made. That's where the new money men — real estate developers, oil men, entrepreneurial types of all kinds — went to become part of showbiz.

Others invested for various tax reasons. A few came to make a killing, convinced filmmaking had become fail-safe because of foreign guarantees and ancillary opportunities.

Tyros And Vets

Joining the milieu were dedicated, wide-eyed young filmmakers fresh out of university film schools who hocked the family jewels to put together an action or horror pic. Not to be forgotten were the established indie producers who were able to raise money on their own for various projects.

It all added up to a flow of indie-made pictures — mostly mediocre, but apparently suitable for the action-oriented markets of Europe, Latin America and the Far East.

They were the grist for the indie foreign sales agents who convinced the indie producers that the territory-by-territory sales route was the way to go, thus avoiding the cross-collateralization dangers of a major company foreign release.

There appeared to be enough action to go around. Two or three pictures a year seemed enough to keep an indie sales agent happy. No one became a millionaire, but there weren't any paupers either. The overhead, in most cases, was modest and a good deal of the expenses came

off the top before the producer could claim his share.

The Shoe Drops

Then, as they say, the bomb dropped. Well, not exactly, but a series of developments over a five-year period — inflation, the worldwide economy in general, new technology, changing tastes in film fare, the hard dollar, failure to recognize the changes in the declining foreign market — appear to have come to a head and apparently has placed a number of indie sales agents on the endangered species list.

After three generally unsuccessful markets — Milan in October 1984, Los Angeles in March of this year and the early May outing in Cannes — the panic button is being pushed by a number of indie firms that failed to take note of the trend.

Conversely, companies that could read the handwriting, through a combination of circumstances, have emerged as industry giants in their particular fields.

Beginning Of The End

The beginning of the decline of the indie foreign sales agent may well have started at the market of the 1980 Cannes Film Festival when American sellers, piqued by the high cost of doing business there and irritated by the ripoffs, decided to organize an American Film Market in Los Angeles.

Nobody thought it could be done, but under the astute direction of founding president Robert Meyers, a market and an association were organized. Operating without federal, state or city funds, Meyers and his associates broadened the scope of the participants, going after mini-majors, divisions of the major companies, independent producers who

handle their own foreign sales, foreign government film units (Australian Film Commission, etc.) and so-called non-sponsoring industry affiliates.

Aim was twofold: to raise sufficient coin to put on a market in L.A. and to give the organization power and prestige via the presence of the mini-majors and the majors.

With so many diverse units now part of the L.A. market, efforts were made to democratize the association, so the big firms would not lord it over the indies. Restrictive rules on promotion and entertaining were set and there were behind-the-scenes efforts to downgrade members' participation at Cannes.

The American Film Market got off the ground and it was successful, although AFM officials tended to exaggerate the amount of business written. It became an important market, but it couldn't wipe out Milan or Cannes, a factor that resulted in considerable squabbling among AFMA members when it came to setting the date for the L.A. market.

As costs rose and foreign business declined, members — particularly the indies (as distinguished from the corporate units) — began to scream about the cost of participating in three markets.

Perhaps more significant to the indies was the loss of product they represented when there was no American Film Market.

With a market in their own backyard, a number of Hollywood-based producers, who previously turned their pictures over to the indie sales agents to sell for a commission, decided to try it on their own.

They may not have known the intricacies of doing business in Milan or Cannes, but they felt they had nothing to lose by giving it a shot in L.A.

No Stopping 'Em

The L.A. market apparently intrigued a lot of others interested in selling product overseas (tv syndicators and homevid firms, for example). Many AFMA members wanted to keep them and the theatrical producers out, but someone brought up the antitrust issue.

Director and officials of AFMA cringed at the thought that they could be held personally responsible should lawsuits result. As a result, the association grew to 83 members.

More Than A Market

Meanwhile, someone got the idea that the organization should be more than a market and should function as an international association, perhaps in the fashion of the Motion Picture Assn. of America.

Jonas Rosenfield was retained as executive director and AFMA, and got interested in piracy, censorship, relationships with film bodies abroad, arbitration, collections and establishing a liaison with Washington, D.C.

At the same time, the sole owner-operators found it tougher and tougher to get product. The foreign market continued to decline, going under the 20% mark in many instances.

In order to survive, a stake in the domestic return was needed. They had to find ways to produce or cause pictures to be made so they could retain the worldwide sales rights.

Sales to homevideo operators abroad helped many to survive for a few years, but they discovered only recently that it was only a band-aid operation.

Nobody wanted the pictures they offered anymore — the low-budget action-adventure, horror or sex-oriented items. The middle-range pictures that Canadian money provided also failed to catch fire. Aus-

tralian and Brazilian pictures ditto.

The effect of homevid and the hard dollar made overseas distributors extremely cautious. Prices came down. Pictures were turned down. Sources of supply dried up.

Latest Blow

A new blow for the indie is the output deals the well-heeled firms — Orion, CBS Prods., PSO et al. — are making with the key foreign distributors.

Firms making these arrangements hail it as an asset, but in many cases it's a face-saving arrangement that assures the release of the company's output rather than having it sit in a vault if it fails to sell on a picture-by-picture basis. These new arrangements limit the access of the indies even if they have the pictures to place.

Symptomatic of the change in the foreign market is the restructuring of the American Film Marketing Assn. that is about to take place. AFMA, if the tedious details are worked out, would become an association open to certain companies which meet the "country club" admission rules.

The association, in turn, would be the sponsor of a market open to all ready to pay the rental space, as in Cannes or Milan, and with no restrictions on promotional efforts or entertainment.

How to overcome the problem of three markets in an era of declining business is still a toughie.

More difficult to determine is the path the indies who formed the American Film Market will take to survive under present conditions.

Dan Gelfand has joined the Samuel Goldwyn Co. as advertising manager, capacity in which he has worked at New World Pictures since 1983. He will oversee creation of ad-promo materials for film and tv distribution.

Music Video Test

(Continued from page 7)

ready for us to provide (them) with prints on a sponsored basis."

Sales and marketing v.p. Denise Battaglia added that the firm also is launching the test "for the benefit of a national sponsor we're courting." Sponsorship is vital to expanding the costly program of distributing the clips, or "zaps," to additional theaters.

The record companies (Portrait for Sade, Epic for Skaggs, Polygram for Kool, Columbia for Streisand and RCA for Springfield) are not providing financial assistance to Music Motions, but are cooperative and "enthusiastic" about the potential visibility for their artists, Hayes said.

Battaglia said the initial test started this week in key markets from the greater Los Angeles area and San Francisco to the New York metro area and upstate N.Y. In-between markets in the survey include Atlanta, Chicago, Dallas, Nashville and the major cities in the Carolinas, Arizona and other states.

Music Motions shipped the "zaps" to the theaters except for the New York-area sites, which Hayes serviced himself with the aid of a van. He added that the company, also a producer, is exploring similar forays into Canada and the U.K.

CinAmerica Bid

(Continued from page 3)

close that the underwriter for the limited partnership, Marsh & Co. of San Francisco, was "insolvent," according to the SEC.

The SEC action contained no fines against Nielsen or Gillingham, although both are prohibited from future securities laws violations.

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NEW WORLD VIDEO

VOLUME 97 NO. 34

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

AUGUST 24, 1985/\$3.50 (U.S.)

Tenn. Music, Video Studios Gird for New Tax Bite

This story prepared by Kip Kirby and Edward Morris.

NASHVILLE Recording studios, television studios and others engaged in the original production and sale of sound recordings on tape or disk, commercials and other programming on videotape or film would be liable for a 5.5% to 7.75% sales tax if a new ruling by the Tennessee Attorney General's office goes into effect.

Recording studios and video production companies could be charged, in some cases, with the assessment, collection and payment of this sales/use tax, while in other

cases, state tax officers speculate, the responsibility could fall directly on the record labels.

Under a 1978 ruling enacted by Tennessee's department of revenue, such production services have been considered "personal services" and have been exempt from taxation. But the new ruling will classify the services as "manufacturing" and thus make them eligible for the existing sales tax.

The state's basic sales tax is 5.5%, but Nashville and Memphis, among other cities, have tacked on an additional 2.25% to products sold in their jurisdictions.

A hearing is set for Sept. 3 at Nashville's War Memorial Plaza. A spokesman for the revenue department speculates that the tax will

(Continued on page 68)

CD SHORTAGES

Hardware, Software Demand Soars

BY IS HOROWITZ

NEW YORK Shortages of Compact Disc players this fall are expected to be a fact of competitive life as snowballing public demand exceeds the industry's most optimistic predictions.

At a meeting of the Compact Disc Group here last Wednesday (14), manufacturers said that allocations for the remainder of the year are largely committed, and that the rate of orders being received is topping the anticipated supply by a factor of 50%.

From software sources as well came reports of demand exceeding

(Continued on page 69)

Trade Group Holds Firm on Lyric Issue

RIAA, PARENTS FAIL TO HARMONIZE

This story prepared by Sam Sutherland in Los Angeles and Steven Dupler in New York.

LOS ANGELES Representatives of the Recording Industry Assn. of America (RIAA) and the Parents Music Resource Center (PMRC) continued to fence last week over proposed methods of identifying sensitive lyric content on sound recordings.

While the gap dividing the two camps' positions narrowed in a fresh exchange of amended suggestions for a solution in the debate, key questions regarding the content of any industry warnings and the

mechanism for evaluating product remained.

Even as the RIAA and PMRC extended their dialog, reaction in other industry sectors as well as involvement by other consumer-based organizations both diverged and broadened. While few label executives would venture further comment in deference to the RIAA stance, individual artists, retailers and other industry participants proved increasingly vocal.

(Continued on page 68)

Bowie/Jagger Vidclip Heads for Movie Screens

BY TONY SEIDEMAN

NEW YORK In what is far and away the largest exposure yet of a video clip in movie theatres, the David Bowie/Mick Jagger music video "Dancing In The Street" will hit approximately 5,000 motion picture screens this Friday (23).

"Dancing" was filmed for the July 13 Live Aid benefit, and it is being shown in movie theatres to raise money for the same charity.

Eastman Kodak will be sponsoring the project. EMI America Records will be assisting in promotion and publicity. Music Motions, which specializes in the distribution of clips to movie houses, will handle the theatrical end of the deal. The J. Walter Thompson advertising agency has handled many of the creative aspects of the project.

(Continued on page 69)



Godley and Creme have a new album, and radio is already in love. It's called the *History Mix Volume 1* on Polydor/PolyGram (825 981-1). You want history? Here's the mix: Leaders of 10cc, makers of hits and then, makers of hit videos (Police, Hancock, Yes). Now back to vinyl and a brand new hit single, "Cry" (881 786-7) 39 bullet Billboard, and CHR "Breaker" 39 bullet R&B. Ah, the things we do for love.



Rock turns a new corner ALONG THE AXIS with THE JON BUTCHER AXIS. With airplay exploding at radio, get set for the debut album from THE JON BUTCHER AXIS to start stirring things up at retail. Their nationwide tour has just begun and before it's over, THE JON BUTCHER AXIS is the new name in rock everybody's going to be coming after. PRODUCED BY SPENCER PROFFER FOR PASHA. ON CAPITOL.

Musicland Has the Look Of Videoland

BY EARL PAIGE

MINNEAPOLIS Musicland, the largest U.S. music retail chain, is making a massive bid for a healthy slice of the home video market.

Video for sale at Musicland, offered in only 155 units 10 months ago, is now in all 435. And this week, the chain hops on the rental bandwagon for the first time.

The rental entry is the subject of a blitz campaign in Philadelphia, where the chain is represented by 14 Musicland/Sam Goody stores. While Musicland's expansion into home video finds Goody stores in the city offering VCRs, it's not a long-range focus chainwide, according to Musicland president Jack Eugster.

In placing strong emphasis on a

(Continued on page 68)

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ANOTHER BANNER QUARTER FOR U.K. INDUSTRY

(Continued from page 3)

even higher."

Growth in the prerecorded cassette area was "sustained," he notes, with 10 million units delivered to the trade between April and June this year, against 9.2 million in 1984, up 9.3%, and with value up 9.7% to \$30.1 million. "With average trade prices of tapes increasing by only 0.4%," Scapling says, "this reflects further expansion in budget sales."

LP deliveries were down, though

STIFF, ISLAND SPLIT

(Continued from page 3)

between Robinson and Island founder Chris Blackwell. From the start, the operation, which both parties stressed was not a merger, was based in Island's London headquarters.

"It's not an amalgamation," Robinson said at the time. "The companies will retain their separate identities. But Island has resources we don't have, and we have things they don't have. It's getting harder and harder to operate in the music business today."

Now that Stiff's decision to split with Island has been firmed, it will carry on with its recently concluded manufacturing and distribution deal with EMI.

Though Robinson is not commenting further at this stage, he's known to have suggested that Island's success last year, in effect, diverted him from Stiff leadership. Island, in fact, doubled its U.K. turnover in 1984, largely due to Robinson's television campaigns for the Bob Marley "Legend" album, U2's "The Unforgettable Fire" and the early Frankie Goes To Hollywood product on the associated ZTT label.

Robinson recently cut short his holiday to supervise arrangements for the departure of Stiff, which has recently gone through quiet times saleswise but is rebuilding with such acts as the Pogues and the Unouchables. No decision has yet been made concerning who will succeed Robinson as managing director of Island.

Following the launch of the partnership, Blackwell concentrated on Island International activities in North America. The trading pact renewed a relationship between the labels first struck via Stiff's distribution deal with Island in early 1977.

KEEPING SCORE

(Continued from page 35)

produced under this formula, with only last year's Brahms "Requiem" recording funded totally by RCA.

At the moment, no extension of the funding plan is anticipated, says Ravinia executive director Ed Gordon, although he is hopeful more recordings will be undertaken. Specifically, he says, he would welcome moves by CBS with Michael Tilson Thomas, who has played a prominent role in this year's festival.

only by 0.3% on last year's second quarter performance, but value was up 1.1% to \$36.18 million. Says the BPI general manager: "Television advertising has helped sustain the album market, and the shifting age profile of the population is probably a factor here, with the key 25-34 age group expanding and maintaining sales levels."

Singles registered a slight uptick of 4.1% at 17.1 million units, with value up 17.5% to \$21.88 million. The popularity of 12-inch singles remains "undiminished," says Scapling, and accounts for 31% of all singles bought in the second quarter, an indication "that the configuration has been strong enough to bear the recent price increases."

First-half 1985 figures compared with the first six months of last year show singles up 2.9% to 35.4 million in unit terms, and up 16.4% in value to \$52.78 million. LPs are down 1.9% to 20.3 million, but up 1.7% in monetary terms to \$71.14 million.

Cassettes are up 18.4% to 19.3 million units in the first six months, and up 16.4% in value to \$57.44. Compact Discs are up 450% to 1.1 million units, and 360% up in value to \$9.31 million. Total value for January-June is up 14.4% to \$190.6 million last year. Values cited are at manufacturers' realized prices, excluding tax.

BOWIE/JAGGER VIDCLIP HEADS FOR MOVIE SCREENS

(Continued from page 1)

The previous record for screens reached by a music clip is 1,000, and Music Motion's top number prior to "Dancing In The Street" was 225 screens for Warner Bros. group A-Ha's "Take On Me."

To gain maximum benefit from the theatrical release of the clip, EMI America has printed more than 20,000 posters, 5,000 of which will go to record outlets and the rest of which will go to Music Motions for distribution to movie houses and other outlets through Eastman Kodak, according to EMI America advertising and promotion manager Denise Skinner.

EMI America will be donating all of the "Dancing In The Street" income after expenses to the Live Aid fund, Skinner says.

The retailers served by EMI America's nine branches are "all being sent letters," she says, and customer service reps are also alerting record outlets via phone and in person.

INCIDENTALS: New World Records has named Allegro Imports, based in Portland, Ore., distributor for a large chunk of the continent. Allegro's territory includes the entire West Coast, Texas and Western Canada. . . . A four-day Women's Music Festival this fall at Harvard will be capped by the little-known Piano Concerto by Clara Schumann will be performed. Veronica Jochum will be soloist; Gunther Schuller will conduct.

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

AS YOU PROBABLY KNOW, the annual New Music Seminar is around the corner—Sept. 25-28 to be exact. A close look at the latest NMS update indicates that the New York event may be particularly productive for indies this year. In addition to the opportunity to schmooze with assorted major label reps, press people, video executives, radio veterans, agents, managers, remixer, lawyers, etc., there are several panels designed specifically for indie concerns.

Rather than single the indies out as "specialty labels," as was done last year, this year's panelists should draw better attendance under such headings as "American Rock Independents." Moderated by U.S. Rock/Newbury Comics' Mike Dreese, this session is slated to feature spokesmen from Twin Tone, Important, CD Presents, Landslide and Jem. All are good examples of indies playing hardball with the majors—for example, CD's progress with Billy Bragg and Jem's with Willie & the Poor Boys.

In the midst of what appears to be an increased tendency to swap product with foreign labels, the

"British Independent Labels" discussion ought to be timely. With the constant proliferation of newborns, the "New Label Business Workshop" should be equally useful. And who could be better than Tommy Boy chief/NMS partner Tom Silverman to moderate this session? Meanwhile, Tommy Boy vice president Monica Lynch will tackle the perennial problems between logos and distributors with help from 4th & B'way's Herb Corsack, Sutra's Adam Levy and Select's Fred Munao.

Indie attendees at last year's NMS found booth space a valuable visibility and contact tool. And product or promotion submissions for inclusion in the registration packets are open to anyone. For more information, call Joel Webber at (212) 257-7408.

While you're marking the calendar, you might as well check off Oct. 10-12 for the NARM Independent Distributors Conference. If it's anything like it was last year, the draw of this meet will be its casual one-on-one nature. The Bal Harbour, Fla. location is not exactly a drawback for us sun worshippers, and the club scene, of which you're sure to get a guided tour by local indies, is a plus for the night owls. The NARM number is (609) 424-7404.

Stick with us one more month and

ing to Music Motion's Pam Hemming. Federal Express will also be using the campaign to test a new distribution system, she says.

Eastman Kodak was so pleased with the way Live Aid worked that the company wanted to "maintain

CD HARDWARE, SOFTWARE SHORTAGE SEEN

(Continued from page 1)

supply, particularly where smaller labels are concerned, and for non-mainstream repertoire.

The CDG, which has set as one of its main goals the furthering of public awareness of the technology, found special comfort in a report made public by Newsweek magazine at the meeting. In a survey that encompassed more than 1,000 telephone interviews, Newsweek found that 64% of all stereo owners are now aware of CD.

Hardware manufacturers expect to bring in 600,000 to 700,000 players this year, with much of the higher estimate to accommodate early market inroads by suppliers from Korea. On the software side, some 15 million disks should enter merchandising pipelines. More optimistic industry insiders put the figure at about 17 million.

In both cases, it is stressed, production estimates represent only partial success in keeping up with demand. But they comprise all that hard-pressed production facilities can divert to the U.S. market at this time.

In software, labels continue to lay more stress on hot titles than depth of catalog, to ensure that consumers are able to secure the hits on CD. Label executives say that hits

add CMJ/New Music Report's Music Marathon, Nov. 7-10. This is a college and alternative radio meet, which last year offered nice inroads to important new talent breakers.

SEEDS & SPROUTS: No indie chart entries this week . . . Emergency's Curtis Urbina didn't have to quit his wrestling sideline after all. His stepping-stone goal of becoming a New York State champion came through last week at the Empire State Games in Buffalo, where he emerged as champ in the 114.5 pounds and under category. Root for him during the National Championships in April, where he says he'll "hopefully be en route to the 1988 Olympic team." An alternate for the 1984 Olympic crew, Urbina is not a man to mess with.

Taking a short break from his quest, he says he'll be overseas toward the end of the month "looking to open different catalog opportunities." Like many other indies, this trip could generate a venture into the so-called "new age" music.

Also delving into the new age scene is New York's Vanguard logo. The label has sprouted Terra Records, with initial releases by jazz pianist Clyde Criner, Texas guitarist Ben Tavera King and Finnish guitarist Jukka Tolonen.

the spirit of their connection," says Michael Domican of West Nally Inc. A company that specializes in arranging corporate sponsorship, West Nally managed many of the details of the "Dancing" theatrical project.

can now sell as many as 60,000 to 70,000 copies in the new configuration.

At the meeting, which drew more than 70 people to the Park Lane Hotel, a new dues structure was outlined for CDG membership. Manufacturers, who previously paid a tab of \$3,000 to \$10,000 based on size, will now be subject to a \$2,500 fee regardless of volume done. Associate members, who are not entitled to vote, will still pay \$1,500.

Despite some earlier talk that the group would disband, it has decided to continue in operation for at least another year. Activities will be cut back somewhat, with only three meetings to be held next year compared to this year's six. The group will continue to issue a catalog of CD titles and a newsletter, although it's expected that it may now seek advertising to help raise revenues. The toll-free 800 telephone number will be maintained through the remainder of this year, but may not be continued in 1986.

Those who argued for terminating the association maintained that it had largely served its purpose as an informational source, and that a formal organization devoted to CD at this stage of its development is no longer essential.

First Made-For-Theaters Music Short To Bow At Alabama Chain

By RICHARD GOLD

The first music promotional short produced exclusively for theatrical exhibition will unspool later this month at the Davis Theaters chain in Alabama. The music short, Carly Simon's "It Happens Every Day," was produced by the Gotham-based Music Motions firm.

According to Music Motions prez Tom Hayes, Davis will rent one copy of the 35m Dolby Stereo short for \$200 a month and bicycle the print around its seven-theater circuit. Hayes closed the deal with Davis at the recent NATO Show South convention. The exec said that the Georgia Theaters, Martin Theaters, Wometco and Litchfield exhib chains were also "interested" in renting the short but have not yet committed to a deal.

"Our greatest competition is on-screen advertising," Hayes remarked, noting that exhibs who use paid blurbs are reluctant to add music shorts because they extend the audience turnover cycle. Hayes is hoping to lure these exhibs by offering commercial advertisers a 15-second tag at either end of the music short. Music Motions and the exhibitor would split the advertiser's fee under this arrangement.

Per Hayes, Music Motion picked up the entire \$50,000 production tab, in return for which Simon per-

(Continued on page 562)

Payments After Death Sought By Wilson Ex

Hollywood, May 8.

Karen Lamm Wilson, ex-wife of the late Beach Boy Dennis Wilson, has filed suit in Los Angeles Superior Court seeking \$60,000 from Wilson's estate in support payments that stopped after Wilson's drowning Dec. 28 on the claim that Wilson was "drunken diving."

Support obligations usually terminate upon the death of either party, but attorney Marvin Mitchellson said same rules applying to a drunken driver, in which that person is held responsible to anyone injured, should apply. He maintained Wilson's death deprived his client of a "valuable property right."

SENATE OKAYS BILL VS. PIRATE HAVENS

Washington, May 8.

Legislation that would curb trade benefits to countries that permit pirating of motion pictures and other products has been approved by the Senate Finance Committee, but insiders do not expect the House to complete action this year on its version of the bill.

The measure backed by the film industry, would amend U.S. law which gives duty-free treatment to certain less developed countries. New lingo would allow the Presi-

(Continued on page 524)

German Distributor Offers \$20,000 For Pirate 'Story' Info

Munich, May 8.

For the first time in history, a West German film distributor is offering a reward for info about pirates who stole a film print probably to make illegal videocassette copies.

Neue Constantin is offering 50,000 German marks (about \$20,000) for help in finding out who stole a print of the all-time biggest opening click in German history, its "The Never Ending Story."

The Wolfgang Petersen screen version of the children's fantasy by Michael Ende opened April 6 in the West German houses and in its initial three weeks rolled up over 3,000,000 ticket sales — most ever attained by a German film.

Despite tremendous efforts to keep all the prints under control, one print was stolen last week from a cinema in Hilden, near Duesseldorf, and Neue Constantin assumes that it was taken in order to make illegal videocassette copies.

"Never Ending Story," which cost around \$25,000,000, is the most expensive production in German history and distributors are naturally anxious to make sure the

(Continued on page 523)



HAPPY BIRTHDAY IRVIN FELD

Chairman and Producer

From the cast and crews of Ringling Bros. and Barnum & Bailey Circus, Superstars of Magic Siegfried & Roy in "Beyond Belief" at the Frontier Hotel in Las Vegas, Walt Disney's Magic Kingdom On Ice, Walt Disney's World On Ice and "One Of A Kind" at the Desert Inn. Best wishes for 1984 and many happy returns.

Canada Gets New Copyright Proposals

Ottawa, May 8.

A government White Paper proposing substantial revision to Canada's Copyright Act has been presented in the House of Commons.

Some of the recommendations are:

- Stiff penalties for infringement of copyrights, including jail terms for serious cases.
- Better protection for computer programs.

- The creation of copyright societies to help police the Copyright Act.

- Defining the producer of a sound recording as the author.

- Better protection for photographers.

- Compensation to the author for the rental of videotapes or sound recordings.

Significantly, it contains no plans to control home taping. Studies submitted to the federal cabinet have indicated that trying to control home taping would be prohibitively expensive.

The report must now be studied by an all party committee of the House and submitted to be drafted into a law which will then be voted on in Parliament.

With an election likely later this year, and a lot of other legislation awaiting passage through the House, the act may not be revised for some time yet. And it hasn't been revised for 60 years.

For infringement of copyright, the paper proposes heavier financial penalties, strengthening criminal sanctions and expanding criminal

(Continued on page 43)

Beirut TV Outlets Keep Airing Despite Factions

Beirut, May 8.

There are now two government stations showing nightly what is supposed to be official news. The channels are 7 in West Beirut and 5 in the Christian suburb of Haz-miyeh in East Beirut.

Both channels belong to Lebanese Television, owned on a 50-50 basis by the government and private enterprise. Musa Kanaan, a retired Army officer, is the director of the company.

Now that there is nightly news on

(Continued on page 525)

Memories Of A Cannes Addict

Or, Living Well At The King Of Fests Is The Best Revenge

Doris Stein's Estate

Left To Trust Fund

Hollywood, May 8.

The entire estate of the late Doris Stein (widow of MCA founder Jules Stein) was left to the Doris Jones Stein Family Trust, according to her will, filed in Los Angeles April 20.

Mrs. Stein reportedly held some 2,700,000 shares of MCA stock — worth over \$100,000,000 — at the time of her death, April 7. Her will, however, made no mention of the MCA stock, nor its disposition, though it is believed the stock was the major part of her estate.

Her will also specified that if the trust was not in effect, her estate would go to its trustees. The will made no mention of who those trustees are, though they are believed to be her children, Jean Stein, Gen. Harold Oppenheimer and Gerald Oppenheimer, and her 10 grandchildren.

Gen. Oppenheimer said last week that his mother's estate had been put in a family trust. For specifics, he suggested calling Mrs. Stein's attorney, Martin Webster. Webster, however, failed to return numerous phone calls to his office.

Crowding Citations Bring Much Elation To Claridge Execs

By JOE COHEN

The nicest thing happened at the Claridge Hotel-Casino, Atlantic City. Their showroom, within two weeks, got two citations from the fire department for overcrowding. The hotel is rejoicing since the layout that caused the overflow was a display that cost, by all estimates less than \$50,000 a week, and is out-drawing many headliners they have booked into their 620-seater at greater cost.

The show responsible for the pseudo-distress is "Sugar," the musicalization of "Some Like It Hot." It's conceded that part of the draw is former N.Y. Jets quarterback Joe Namath, who does a creditable performance. The fact that he works in drag a good deal of the time doesn't interfere with his ability to hurl a line or a song with the proficiency that he used to throw passes.

As a result, the Claridge is hunting around for jocks who can sing,

(Continued on page 525)

Writers, ACLU Attack Calif. Privacy Proposal

Hollywood, May 8.

Strong opposition based on lingering First Amendment concerns has been spelled out by Writers Guild of America — joined by the American Civil Liberties Union — against Calif. State Sen. William Campbell's proposed bill protecting the privacy and property rights of celebrities 50 years after their death.

Although the measure has been amended, and definition drawn more narrowly, in an attempt to calm WGA and ACLU fears, both organizations claim the concessions do not come close to overcoming their reservations.

Campbell's bill — even before it

(Continued on page 559)

By MEL TOBIAS

Hong Kong, May 8.

It's the Haven of Hype, a paradise for posters, partygoers and starlets. It's where people jostle one another as if trying to catch the last train to either heaven or hell. Among the trade, it is known as the Cannes Film Festival.

It stuns the senses, boggles the mind, impairs the eyes and drains the pockets. It's definitely one event the world could do without.

But the king of festivals is 50 years old, and the same thing happens every year: some 2,000 critics and reporters turn up in a fruitless attempt to see 400 or more films and to interview at least some of the 2,500 stars, directors and producers who accompany them.

Cannes is really a quiet fishing village with a population of 70,000 but it does a peacock personality. May when the big-screen people arrive. Though delicious to bask in the glitter of this Riviera rendezvous, they are perpetually whining and fretting about nearly everything, from exorbitant reservation fees in hotels to traffic jams.

They also grit their teeth at the practice of making the best tickets for the galas available even to the local butcher. This is reminiscent of the Manila film fest's formal evening screenings where the whole family — from grandmother to housemaid — are all present.

But no use being so snobbish about Cannes. One just has to face the fact that much of the festival's exclusivity is somewhat gone and the oldtimers want this special quality back to separate the No. 1 fest from the imitative ones in the peasant level, from Vancouver to

(Continued on page 562)

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International Film Advertiser Index

(Alphabetically Within Country)

AUSTRALIA/NEW ZEALAND

Australian Film Commission	427
Berry's Creative	431
Film Australia	426
Film Investment Corporation of New Zealand	424
John Maynard Productions	425
Mirage Films	417-421
New South Wales Film Corp.	428
New Zealand Film Commission	423
Oldfats Films	429
Pacific Films	422
South Australian Film Corp.	430

BENELUX

ATN	454,455
Antwerp Film Festival	459
Daska Films	
International	456
Film in Flanders	461
Goffex Film/Video Screen	453
NVP	458
Nederlandse Bioscoopbond	457
Scorpio Films	460
Veronica Radio & Television	458
Video for Pleasure	460

BRITAIN

British Film Institute	478
Cine Traders	479
Film Four International	477
ITC Entertainment	472,473
Rank Organisation	476
Rediffusion Films	474
Thorn EMI Screen Entertainment	99-114
Virgin Films	475

CANADA

Atlantic Film Festival Association	492
Quebec Film Institute/Films Vision 4	491

EASTERN EUROPE

Hungarofilm	282
-------------	-----

FAR EAST

Continental Century Motion Pictures	445
Edko Enterprises	450
Hong Kong International Film Festival	450
International Film Festival of Tokyo	435
Nikkatsu Video Films	451
Nippon Herald Films	444
Shochiku/Shochiku-Fuji	440,441
Silver Star Films	446
Skybox International (Lok Fung Film)	442
Toei	437
Toho International	438,439
Tohokushinsha	443
Toho-Towa	449
Tokyo Recreation	436

FRANCE

Albina Productions	391
Cinedecors	397
Filmmaker/G. Helmlinger	390
Films Du Passage	394
Gaumont	382,385
Hachette-Fox	393
Karim Productions	392
Parafilm	377-381
Sara Films	386-389
Travelling Films	396
La Victorine Cote D'Azur	395

GERMANY

Bavaria Studios	364
Cine International	357-359
Cinevox Filmverleih	365-367
Concorde-Film	362,363
Export Union Des Deutschen Films	349
Filmverlag Der Autoren	350-354
Futura Film	371
Geyer-Werke	368
Heinz Hoffmann Productions	370
Jungendfilm	369
Neue Constantin Film	360
Neue Constantin Video	361
Pik 7 Film	370

GREECE

Olga Panagoulou	282
-----------------	-----

INTERNATIONAL

ABC Pictures	276
AGFA-Gevaert	267
ALMI Pictures	247
Almena Films	220-221
Johan Ankerstjerne	273
Angeles Entertainment Group	254
Arista Films	253
Arko International Pictures/Billy Film Production	87
Ascol Film	246
Atlantic Releasing	169-173
Azteca Films	276
Beamleaf	276
Alexander Beck	259
Christian Blackwood Productions	278
James Bond Bids	236
CB&F Homevideo	243
Cal Vista International	262
Cannon Group	17-41, 44-73
Cannon Group International	74-77
Chwartz/Lim Productions	280
Cinecom International Films	144-147
CineStar Films	210
Cinevid	264
Command Cinema Video	282
Crown International	193-195
Daars Productions	244
Eastern Media Entertainment	228
Eastman Kodak	277
Empire International	175-179
Eureka Film/H. Sarul	283
Exportpix	232

Filmco	263
Film Ventures	208,209
Gibson Film Productions	260
Goldcrest Films & Television	257
Goldfarb Distributors	212,213
Samuel Goldwyn	245
HBO	251
Johan Hoch	280
Hollywood International Film	258
International Horror & Sci-Fi Film Festival, Paris	256
Interpictures	272
Island Alive	141-143
Kinesis Productions	276
Benoit Lamy	250
Laurel Entertainment	265
L'Emittage Hotel Group (LeParc)	278
Charles Lim	280
Lightlight Releasing	284
Lorimar Distribution	
International	197-199
Manley Productions	82-86, 88-90, 94-96
Manson International	149-154
Media Home Entertainment	279
Monopole Pathe	242
Movievision	274
National Film Development Corporation of India	252
National Ticket	276
New Horizons	200,201
New Line Cinema	255
Newsweek Magazine	284
New World Pictures	117-129
New York City Mayor's Office of Film/Theatre/Broadcasting	261
Norlat	185-188
Orion Classics	139
Orion International	131-138
Francine Orstein	280
PIC International Marketing	227,229
	231,233,235,237,239
Pantone Casting Group	280
Par Excellence Limousine	280
Playpoint Films	280
Pocket Books	272
Premiere International	202
Producers Sales Organization	190-192
Publishing & Broadcasting	
Reel Movies International	275
Pierre Rothchild	266
Shapiro Entertainment	181-184
Sigma Films	223
Skouras Pictures	270
Spectacular Trading	230
Star Media	218,219
Star World Productions	203-205
Stik International	269
Technicolor	285
Teddy Entertainment	281
Titan Films	166-167
Titan International	268
Harry Alan Towers	216,217

Trans World Entertainment	234
Troma	80,81,91-93
21st Century Distribution	224-225
UGC	157-162
UTU Productions	271
United Film Distributors	214,215
United Film Enterprises	278
Universal Pictures International	241
Vestron Video	97
Warner Bros.	206,207
World Film Alliance	163-165
Yvofilm	238

ITALY

ANICA	305
ARCO 2	339
Academy Film Distribution	337
Artisti Associati	331
Banca d'America d'Italia	332
Banca Nazionale del Lavoro	329
Challenge Film	327
David Di Donatello Org.	328
Ente Autonomo Gestione Cinema	335
Faso Film	314-317
Filman	320,321,322
Filmatrix	342
Films International	345
Fulvia Film	330
Get International	324,325,326
International Youth Film Festival	336
Italian International	333
LV Luciano Vittorio Lab MIFED	338
RAI, Attivita' Promozionale	319
Rural Cinematografica	341
San Francisco Film	343
SACIS	307-311
Taormina Film Festival	334
Visione Cinematografica	323

LATIN AMERICA

Brazilian Pictures Export	486
Embrafilme	483-485
J.Z. TV & Cinema	487
Ouro Importadora	486
SCANDINAVIA	
Danish Film Institute	469
Finnish Film Foundation	463
Kaerne Film	464,465
Odinn Film Productions	467
Oslo Municipal Cinemas	468
Palladium	468
Scandinavian Films	466
Suomi Film Oy	469

SPAIN

Aconito Films	411
Alfa Films	412
Ditrambo Films	402
Festival of American Films	413
Filmayer	409
Ganesh Producciones Cinematograficas	400

Iberoamericana de TV	403
Inatco	402
Lauren Films	407
Mediterraneo Films	407
Mostra Cinema Mediterraneo (Valencia Filmfest)	406
Opalo Films	406
Racord Producciones	404
Manuel Salvador	404
San Sebastian Film Festival	405
Sitges Film Festival	410
Spanish Culture Ministry	399
TV Radiotelevision Espanola	401

LOCATIONS

Arkansas Film Commission	282
British Columbia Film Promotion Office	285
CFCN Television/Broadcast House, Calgary	296
Calgary Film Development Office	292
Cidem-Cinema, Montreal	291
Connecticut Film Commission	291
Film Canada Center	300
Georgia Film Office	298
Hawaii Film Office	296
Illinois Film Office	293
Louisiana Film Commission	294
Massachusetts Film Bureau	300
Mississippi Film Commission	295
Montana Motion Picture Location Services	299
Montreal's Olympic Park	297
Nabet 700 - Toronto	297
RAI, Attivita' Promozionale	319
Rural Cinematografica	341
San Francisco Film	343
SACIS	307-311
Taormina Film Festival	334
Visione Cinematografica	323

HOMEVIDEO

AB Video	510
Big Apple Entertainment	508
Cydis Video	503
Direct Broadcast Programs	497
Embassy Home Entertainment	506
Palace Academy Video	501
Roadshow Home Video	495
Syme Home Video	498
VIP Video Club France	499
Vidcom International '84	511
Video Classics	507
VideoGram	508
Video Movies International	508

SPECIAL POSITIONS

Kay Film & Video	Page 3
PBL Productions	Inside Front Cover
TV Labs	Spine
TV Sorrisi e Canzoni	Front Cover
Thorn EMI Screen Entertainment	Back Cover
Videoform	Inside Back Cover

Memories Of A Cannes Addict

(Continued from page 4)

the Virgin Islands.

Cannes' ritzy, resort ambience has indeed become too commercial. Fast foods and junk shops have opened and many of the restaurants have tempered their bon vivant delights to accommodate indiscriminate taste buds.

Anyone who's plainly curious can now frolic on the beach or dine on hamburgers (horse meat would be more like it) and house wine. Indeed, what makes Cannes different from Asian resorts, patronized by Hong Kong pseudo jet-setters, like Pattaya Beach, Bali or Kinalu, is grounded more on illusion than reality.

'Where's Edy?'

Myriad reasons lure people to this festival, and one of them is to rub elbows with name showbiz personalities. On view, gathering crowds and rubbing sunglasses are the likes of Robert DeNiro, Sophia Loren, Charlotte Rampling, Jerry Lewis, Pia Zadora, Liza Minnelli, Glenda Jackson, Jeri Hall, Robert Duvall, Nagisa Oshima, Dirk Bogarde and David Bowie. Half of them had no new films on display and just came to be seen. Others

are mere publicity-mad showbiz types.

Visit the foyer of the Carlton Hotel and you'll see those who actually dip their pockets to make a purchase. The push and shove against one another, ever fearful of missing a fortune or a bargain or more probably, both.

It's not who's done what to whom that matters, but who's bought what from whom, and at what price? The same thing goes on in the bars and even in the bedrooms. Everybody's possibly lying, and they all know it.

To get the feel of Cannes is to begin to understand what impels otherwise sane souls to pour a fortune into such a risky enterprise as filmmaking; what forces normally sound individuals to get behind cameras and transform their thoughts into images that move; what turns nice people into monsters in order to see an approximation of themselves up there on the screen.

It's a kind of virus of the psyche and Cannes is where the infection spreads quickest, day and night.

Out on the Croisette, the stars

saunter, the non-stars stare and the journalists try desperately to overhear. The crowds are clustered here and there, their eyes riveted on some titillating spectacle. The stunts range from yacht parties in the bay to strips on the beach. But one must beware of the latter, for as the girl bares flesh and the crowds gather round, the pickpockets pounce. One must just grip one's money at all times like a leech, even when asleep.

In an effort to put Cannes in the forefront of the film industry, the new Palais was built. This concrete monstrosity, designed by British architect Sir Hubert Bennett, stands on the site of the old Casino. It is as difficult to get out of as to get into.

An intending patron found himself stuck last year in an elevator with a rat, another visitor lost his way in a corridor and started screaming for help. This box-like edifice, which has most of its exhibition halls and theaters in the basement is, to say the least, a monument to bad taste.

The Palais' main market stands last year were laid out in such a way that it was almost impossible to find the one desired. "Ou est le stand Indien?" asked one poor stranger. "Fifteenth corridor on the right, then sixth on the left,"

came the reply.

They call it The Bunker, and its hard-working staff had turned a pale grey by the end of the last year. It's reported this year's fest, which begins Friday (11), will have major renovations, a response to the wild outcry for the old traditional ways of Cannes, which separated it from the plethora of fests now occurring almost daily around the globe.

At last year's event, there were student riots which brought the whole proceedings to a halt. The students weren't able to get into The Bunker and they threw red paint at the Palais, making it slightly more pleasing to the eye. Cannes had a line which neatly described it all — "Disorder follows chaos."

Now the festival is about to begin again and Cannes is getting ready. It hasn't been worth the trouble in past years, but we'll surely come back this year. Surprising? No. We're hooked, like sharks in the chum slick.

The Navarre Corp., indie music and computer distrib headed by former Pickwick exec Eric Paulson, opened a Chicago one-stop and indie distrib office, to be headed by former Arista Records staffer Judd Siegal.

Music Short

(Continued from page 4)

formed for free. Warner Bros. Records, which has the rights to "It Happens Every Day" (a cut from Simon's last WB album, "Hello, Big Man") will get video exploitation rights to the short once its exclusive theatrical run is over. Hayes estimated that most Music Motion shorts will have an exclusive theatrical run of up to one year.

The exec claimed that a recent survey of filmgoers at the College Theater in Storrs, Conn. established that if two theaters were playing the same pic, 82% would choose the outlet that also offered a music short.

Hayes said he is now talking with several w.k. recording artists about future music short productions, but none are yet on the boards. He's also hoping to interest distributors in the concept.

"It Happens Every Day," which has a running time of under four minutes, was directed by Michael Oblowitz and shot at the Munson Diner in Manhattan. Co-financing was provided by Hayes' partner, Shant Hovnanian, a real estate developer.

Monday, August 19, 1985

Advertising Age

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Kodak frames Live Aid video

By SUSAN SPILLMAN

Eastman Kodak Co., Rochester, N.Y., is drumming up more support for last month's Live Aid benefit concert by sponsoring a music video, featuring rock stars Mick Jagger and David Bowie. The video will be shown in 5,000 movie theaters starting Aug. 23 and running through September.

The three-minute video, filmed on the streets of London, stars Bowie and Jagger singing "Dancing in the Streets." The video was shown on the DiamondVision screen during the July 13 Live Aid Concert in Philadelphia's J.F.K. Stadium and aired on the telecast.

The concert already has raised more than \$75 million for the starving in Africa.

"Dancing in the Streets" will ap-

pear before numerous summer hit films, including "Back to the Future," "Fright Night" and "Mad Max Beyond Thunderdome." The video closes with a call to action by viewers and an 800 phone number to call for making contributions.

Kodak, which already donated about \$850,000 to the benefit, would not say how much the video cost to produce. But the marketer of film and cameras will get appropriate credit. As a lead-in to the video, movie-goers will see 30 seconds of "memorable" still photos that Kodak photographers took at the concert.

Over these an announcer says: "Once in a great while an event of such significance comes along that not to remember would be unthinkable. Live Aid was that event. . . Kodak shares that com-

mitment to remembering. That's why Kodak captured the concert on film."

Kodak's sponsorship of the video was handled by West Nally, a New York event-marketing company.

The 30-second Kodak-tagged lead-in was created by J. Walter Thompson USA, New York.

In addition to raising money for a worthy cause, Kodak concedes the video will benefit another worthy cause—sales of its own products.

"The movie-going audience is a terrific one for our products, particularly film," said Roger Morrison, Kodak's director of media and communications policy. "Movies reach a lot of young people, such as college kids, and we want these viewers to think of Kodak for all of their picture-taking needs."#



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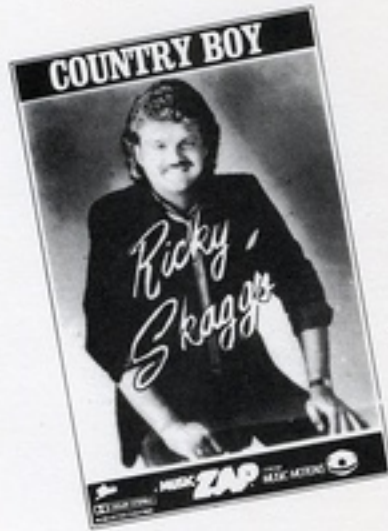
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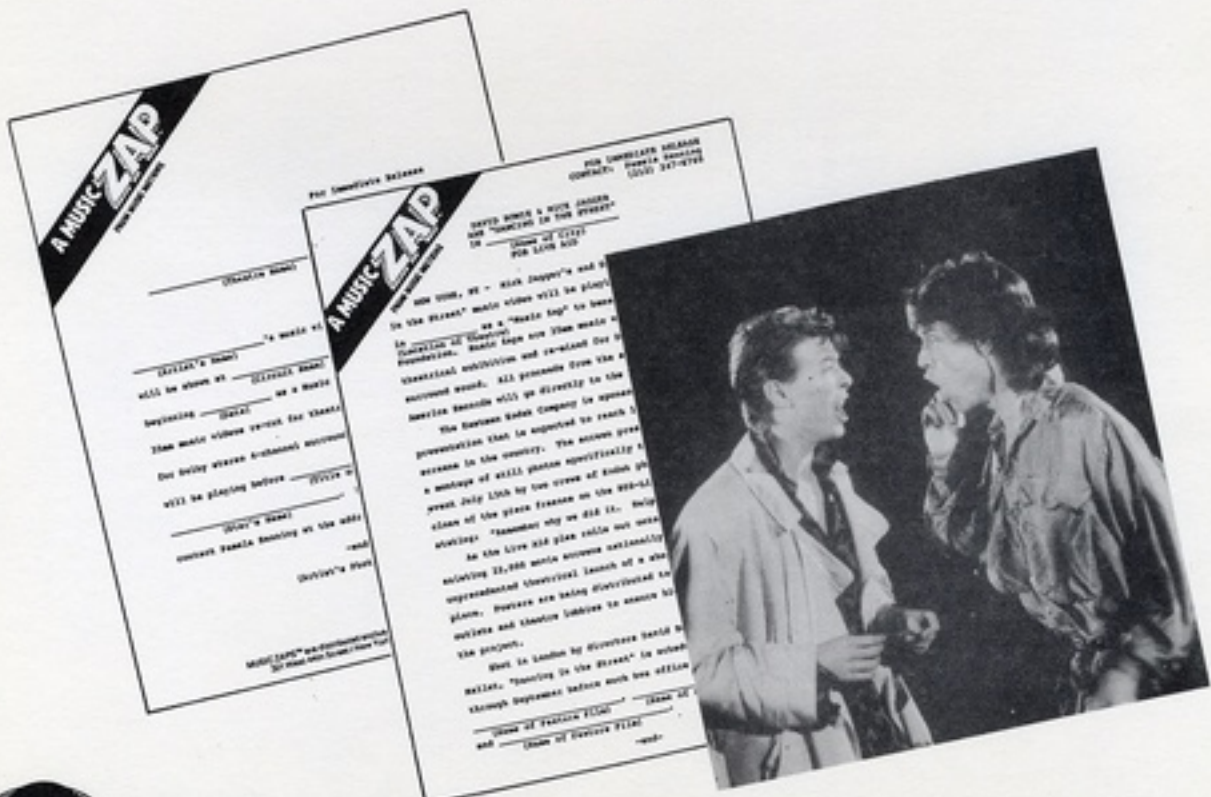
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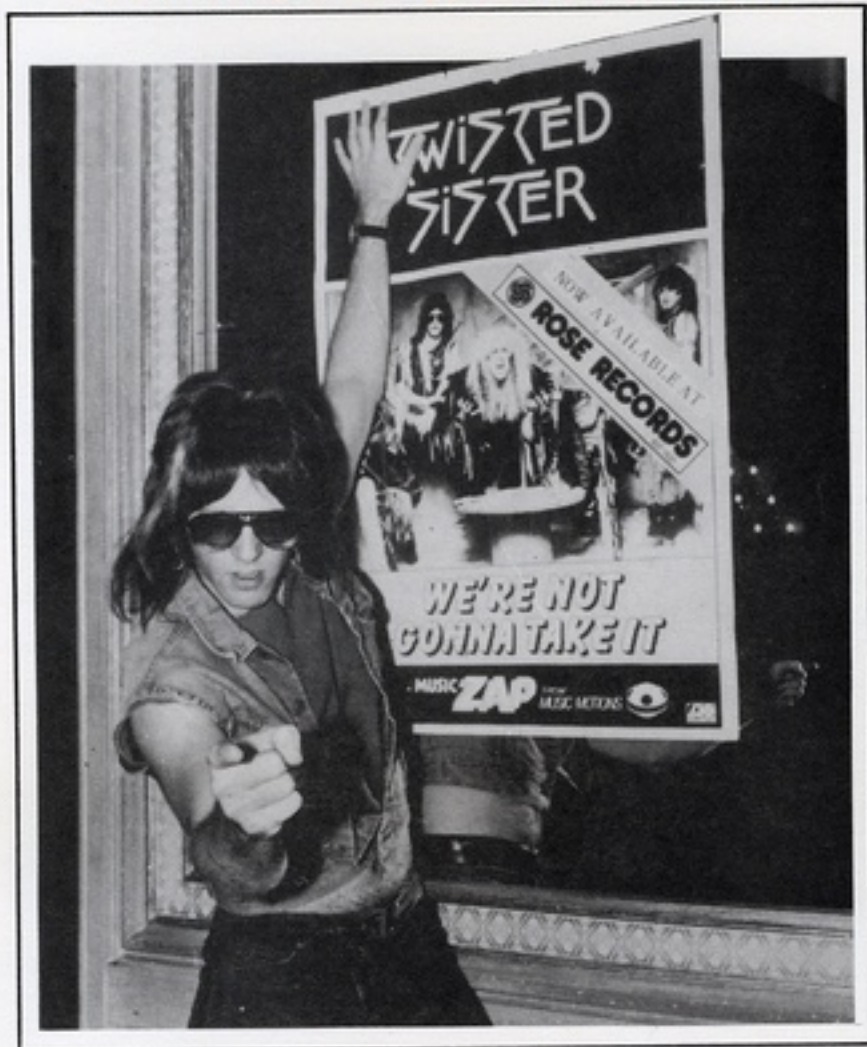
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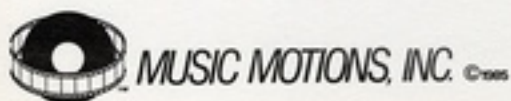
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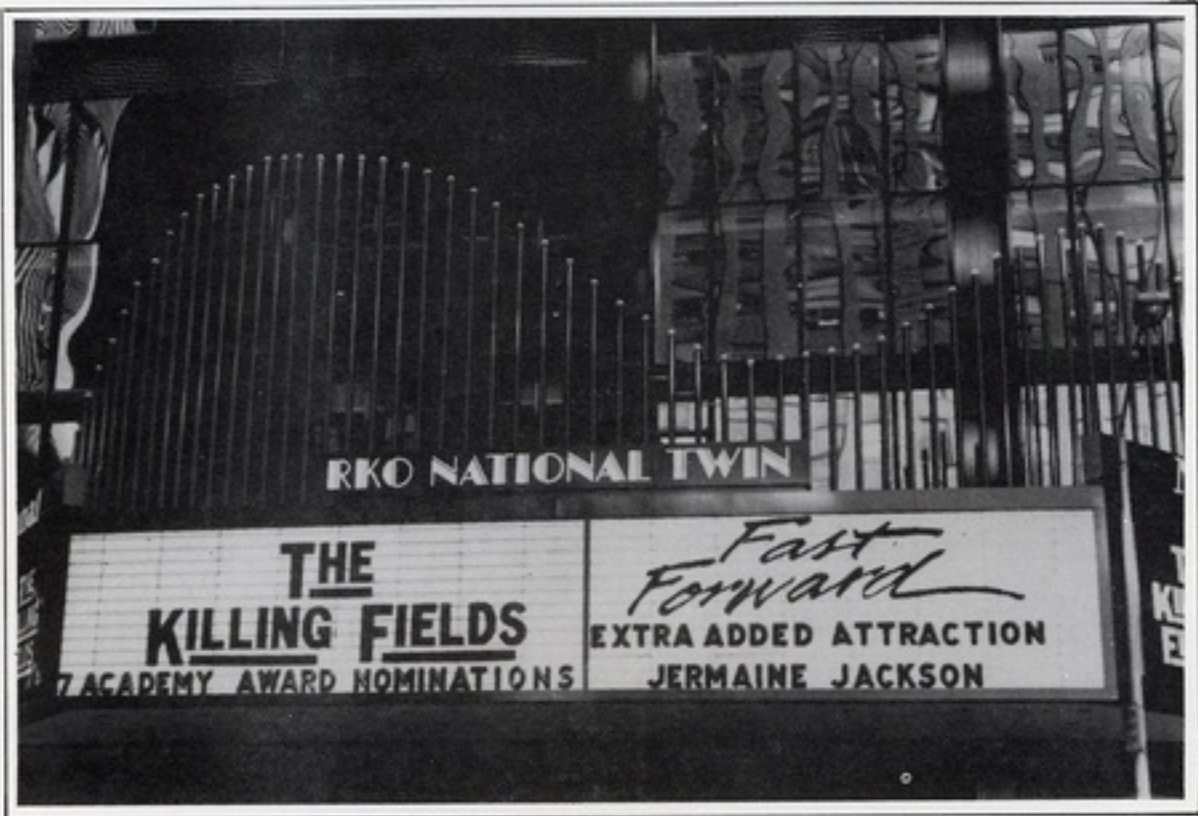
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